



MARCH ISSUE

WHO WE ARE

The Asian Art Society features an online catalogue every month listing quality works of Asian art that have been thoroughly vetted by our select members, who are the in-house experts.

By bringing together a group of trusted dealers specializing in Asian art, our platform offers a unique collection of works of art that collectors will not find anywhere else online. To ensure the highest standards, gallery membership is by invitation only and determined by a selection committee of influential gallerists.

  /AsianArtSociety

TABLE OF CONTENTS

CHINA	6
TIBET	28
JAPAN	48
SOUTH ASIA	72
INDIA	80
GANDHARA	90

Cover Image: Aizen Myōō
figure presented by Gregg Baker
on p.58



SALE

MARCH ARTWORKS

Pieces are published and changed each month. The objects are presented with a full description and corresponding dealers contact information. Unlike auction sites or other platforms, we empower collectors to interact directly with the member dealers for enquiries and purchases by clicking on the e-mail address.

In order to guarantee the quality of pieces available in the catalogues, objects are systematically validated by all our select members, who are the in-house experts. Collectors are therefore encouraged to decide and buy with complete confidence. In addition to this the Asian Art Society proposes a seven-day full money back return policy should the buyer not feel totally satisfied with a purchase. Items are presented by categories please check the table of contents.

Feel free to ask the price if the artwork is listed with a price on request.

01

SNUFF BOTTLE

China

1750-1860

Agate

Height: 6 cm

Provenance:

Marvin Lesser

John O'Hara, PA

Price on request

An agate snuff bottle, superbly hollowed, of squared form with rounded shoulders, a cylindrical neck and a neatly carved oval foot, the honey-brown stone carved in relief on one main side using the ochre inclusions with a tiger jumping on a rock looking up at a bat in flight, an inscription to one side reading, *Zhen wan* (Precious Plaything).

This is a superbly hollowed out bottle carved in low relief with a rare and very appealing subject matter. The quality of the carving and the very apt use of the opaque inclusions in the stone result in, as described on the face of the bottle, the perfect picture of a 'Precious Plaything.'

OBJECT PRESENTED BY:

Clare Chu Asian Art LLC

M.: +1.310.980.4084

E.: clarechuasianart@gmail.com

W: www.clarechuasianart.com



02

JADE IMMORTAL

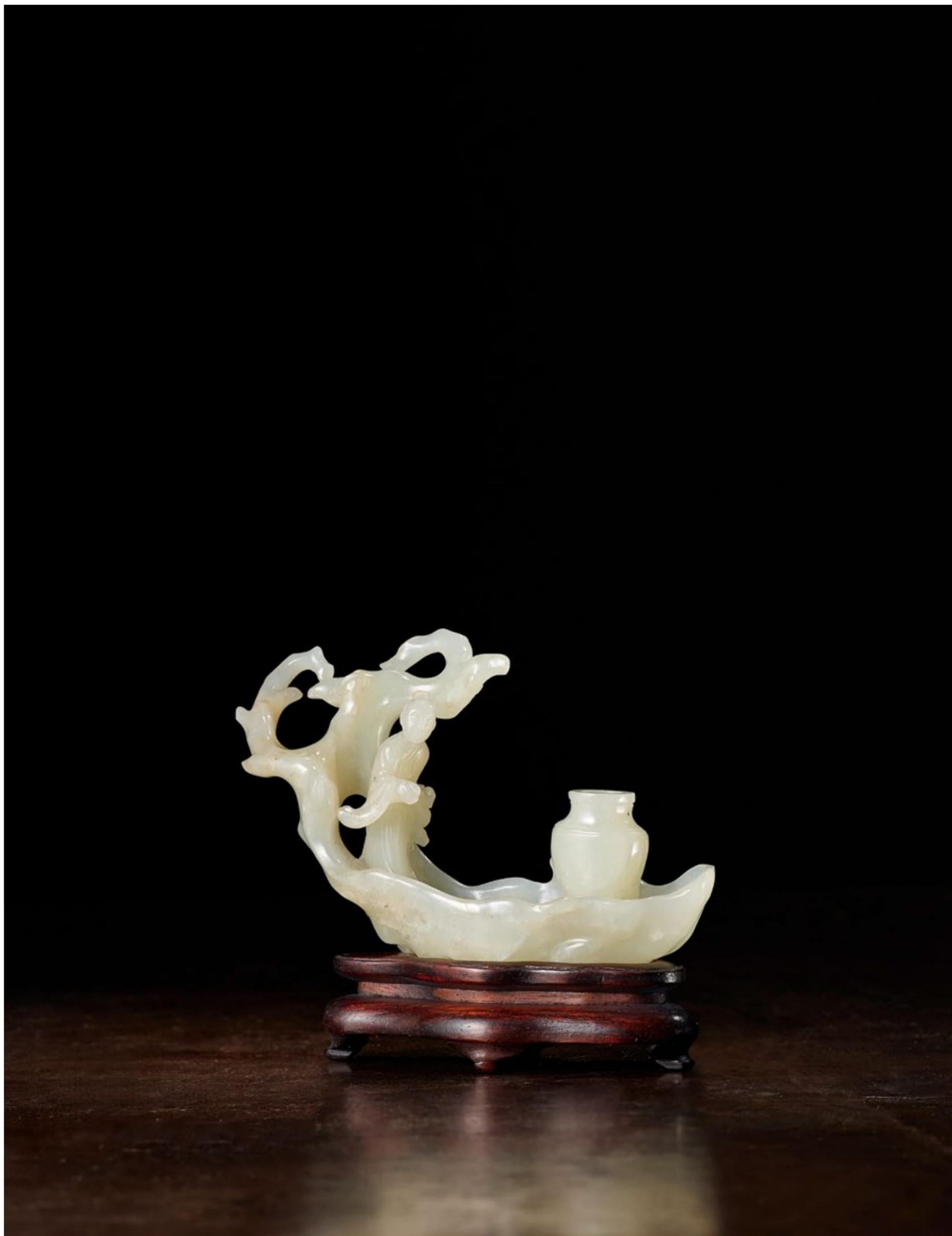
China
Qianlong (1736-95)
Wood stand
Length: 11 cm
Provenance:
Private European collection
Price on request

A white jade carving of a female immortal in a raft, the vessel with gnarled branches forming in the back extending above the figure who holds a *lingzhi* spray, standing before a large jar at the opposite end

For a similar white jade raft with figures in the National Museum of History, Taipei, see *Jade: Ch'ing Dynasty Treasures from the National Museum of History, Taiwan*, pp. 134-135, no. 70.

OBJECT PRESENTED BY:

Rasti Fine Art Ltd.
M.: +852 2415 1888
E.: galler@rastifineart.com
W: www.rastifineart.com



03

SNUFF BOTTLE

China

1750-1800

Nephrite

Height: 6 cm

Provenance:

Edgar and Roberta Wise

The Chepsted Collection

Price on request

A nephrite snuff bottle, very well hollowed, of irregular upright form, a cylindrical neck and a neatly carved oval footrim, the white stone with russet inclusions, carved in relief on each main side with a coiling dragon clutching a sprig of *lingzhi* in its mouth.

The depiction of the *chi* dragon was a decorative form beloved at court and particularly by the Qianlong emperor. Given that after 1760 the Palace had an increased supply of jade it is likely that at this time the carvers of Suzhou would also have had access to a proportional increase in the commercial jade supply. This expansion accelerated the production of wares for the Palace both in the Imperial workshops and in Suzhou itself, where an additional imperial workshop was situated. The Zaobanchu, the administrative office which controlled the Palace workshops provided a system which dictated to them pre-ordained designs and orders for the pieces.

OBJECT PRESENTED BY:

Clare Chu Asian Art LLC

M.: +1.310.980.4084

E.: clarechuasianart@gmail.com

W: www.clarechuasianart.com



O4

**A GOLD MELON
SHAPED EARCUP
WITH INCISED PEONY**

China
Song Dynasty
12-13th century
Length: 9,5 cm
Weight: 78 grams
Price on request

OBJECT PRESENTED BY:

Sue Ollemans
M.: + 44 (0) 7775 566 356
E.: sue@ollemans.com
W: www.ollemans.com









05

JADE CAMEL

China

Ming dynasty

16th-17th century

Length: 5,1 cm

Provenance:

Private English collection

Price on request

A deep russet and brown jade model of a recumbent camel with its head turned slightly up and to its right, smiling expression and ears pricked back, a saddle on its back between the humps decorated with lion heads, the tail and legs tucked under its body.

For a similar jade model of a camel with a saddle see Fung, Sydney (ed.), *Exquisite Jade Carving*, p. 130, no. 106.

OBJECT PRESENTED BY:

Rasti Fine Art Ltd.

M.: +852 2415 1888

E.: gallery@rastifineart.com

W: www.rastifineart.com



06

SNUFF BOTTLE

China
1780-1850
Jadeite
Height: 5 cm
Provenance:
Hugh Moss (HK) Ltd
Philip Brachman
Price on request

A jadeite snuff bottle, superbly hollowed, of rounded form with a cylindrical neck and a concave oval foot, the stone of an icy-blue hue.

No records have come to light as yet dating the first import of 'blue' jadeite into China. Jadeite, from Burma, was known to the Chinese from the late Ming dynasty but did not become a valued material until the last quarter of the Qianlong reign, when it became accepted as a highly valued alternative form of jade. There are one or two other blue jadeite examples, which because of their extreme hollowing are very pale in color. It is likely that the material became popular, or was first mined, in the first half of the nineteenth century. This example is one of the half-dozen known bottles of the material which are better made examples, where very good hollowing is combined with formal integrity and an even natural color.

OBJECT PRESENTED BY:

Clare Chu Asian Art LLC
M.: +1.310.980.4084
E.: clarechuasianart@gmail.com
W: www.clarechuasianart.com



07

**A LARGE CEREMONIAL
GOLD NECKLACE SET
WITH TURQUOISE AND
CORAL (TAYO)**

Newari

Nepal

19th century

Length: 33 cm

Width: 11,5 cm

Provenance:

Private Belgian collection

Similar Example: #18, P44 Jewels

of Transcendence From the

Mingdexuan collection

Chengxuntang collection, #21 P46/47

Price on request

These were ceremonial pieces with an important protective function, they were worn by the living goddess: the Kumari, who was selected by priests and astrologers at the age of 4 to be the living goddess.

They were also worn at marriages when the bride becomes a goddess for the day.

OBJECT PRESENTED BY:

Sue Ollemans

M.: + 44 (0) 7775 566 356

E.: sue@ollemans.com

W: www.ollemans.com



08

A PERANAKAN CHINESE GOLD TALI PINGGANG

Indonesian Archipelago, Straits
Chinese

Circa 1890-1910

Marked MWL and with Chinese
characters

Length: 82 cm

Weight: 620 grs

Price on request

This gold Straits Chinese belt features a *pending* (belt buckle) and has linked panels decorated with auspicious motifs. The panels and the buckle were decorated using various metalworking techniques such as *kerenchang* (or *kerenwang*, meaning 'piece work'), figured appliqué and repoussé. It has been suggested that belts with panels belonged to a later period, whereas earlier ceremonial belts were made with many interlocking links and rings.

Belts like the one present were worn by Nonyas (Peranakan women) on ceremonial occasions, as those for daily use were simple and relatively unadorned. The sheer weight of this belt shows it must have belonged to a wealthy family.

For another Peranakan gold belt, but overall set with diamonds, see the collection of the Peranakan Museum, Singapore (access.no. 2015-01994).

OBJECT PRESENTED BY:

Zebregs&Röell

+31 6 207 43671

dickie@zebregroell.com

www.zebregroell.com







09

MEDALLION RUG

Tibet

Early 20th century

Wool warp, wool weft, wool pile,
excellent condition

32 x 85 in

Price on request

This may be one of the more tantalizingly provocative examples of Chinese silk brocade design, not for the primary roundel but the secondary devices are unusual. The first impression is of the endless knot motif, often present in textile art from Tibet symbolizing the endless cycle of life - birth, death and rebirth - central to the Tibetan Buddhist belief system. Uncharacteristically featuring the endless knot motif with ribbons at either end, still some may interpret the large 'S' forms as a loosely representational, rather than literal, depiction of dragons. Abstract and far-fetched as this may sound, double headed animals are not uncommon throughout Central Asia and dragons are revered as symbols of power and prestige as well as protective talismans. The unusual size in concert with the distinctive palette suggests it was intended for lamaist use, as the secular community had no need for a rug of this size.

OBJECT PRESENTED BY:

Thomas Murray

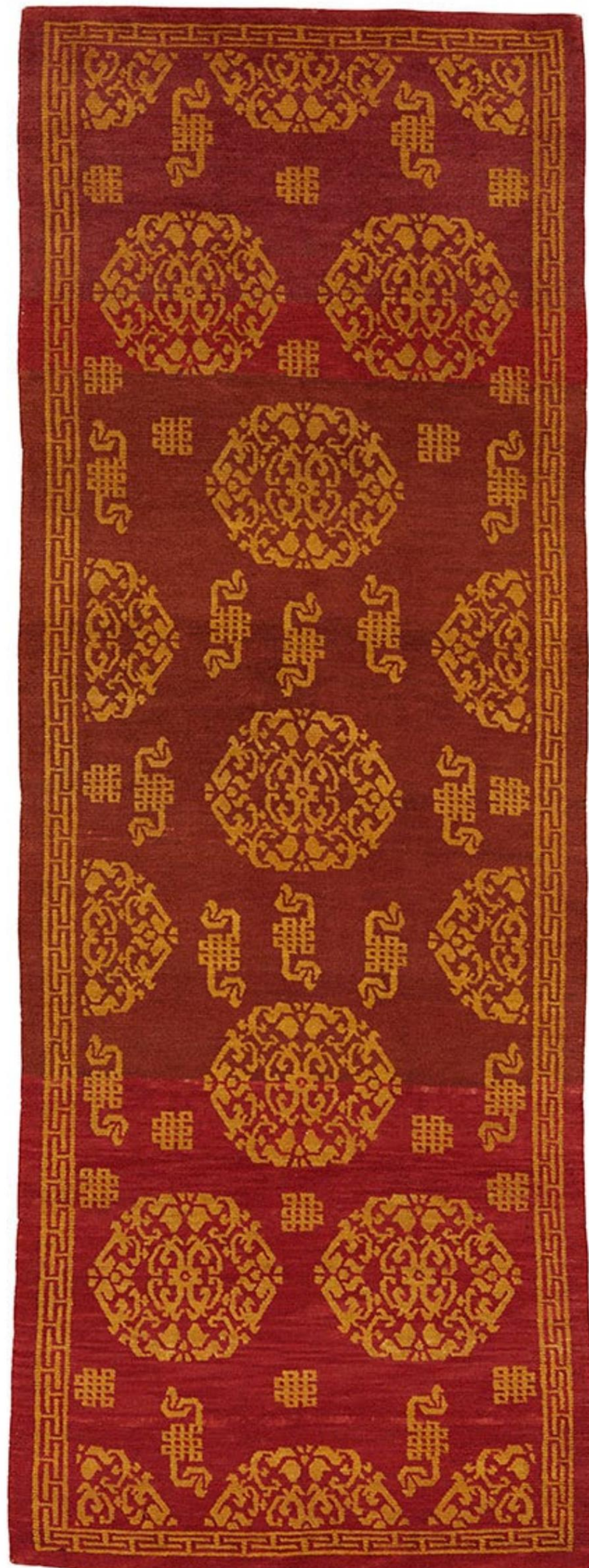
M.: +1 415.378.0716

E.: thomas@tmurrayarts.com

W.: www.tmurrayarts.com







10

GAUTAMA SIDDHARTHA BUDDHA

Tibet
14th century
Gilded bronze
Height: 18,5 cm
Provenance:
Private collection, 1990s
Price on request

OBJECT PRESENTED BY:

Hollywood Galleries
T.: +852 2559 8688
+852 2541 6338
E.: hollywoodgalleries@gmail.com
W: www.hollywood-galleries.com

Siddhartha Gautama, also known as Shakyamuni Buddha, is depicted in a traditional meditative posture. His serene countenance, elongated earlobes, the ushnisha (cranial bump), and urna (mark between the eyebrows) are characteristic features of a Buddha, each symbolizing different aspects of his enlightened state.

The richly gilding on the statue is particularly noteworthy. The application of gold symbolizes the sun or fire, signifying the purification of defilements and the illumination of wisdom that dispels ignorance. The lustrous finish of the gilding highlights the figure's tranquil features and accentuates the fine details, reflecting the superior craftsmanship of the Tibetan artisans.

The Buddha's eyes look inward at himself and his mouth is held in a slight smile, almost as if he is saying 'I am in a state of incommunicable bliss.' This impression has been achieved in a very clear and pleasing style using minimal 'special effects'. The Buddha simply sits and looks pleased with his realization. The magnificence and poise of the Buddha has been achieved without encrustations of jewels, fine artistry or other 'tricks of the artisan's trade.' His wan smile is seen to even better advantage from a side view.

The statue is further distinguished by a gilded copper plate that seals the bottom, engraved with a double vajra. The vajra, or dorje in Tibetan, is a ritual object that stands for the indestructible nature of enlightened mind, the adamant truth of the Buddha's teachings. The double vajra, with its interlocking geometric design, signifies the foundation of the universe and is associated with certain deities in Vajrayana Buddhism.









11

VAJRABHAIRAVA

Tashi Lhunpo, Tibet

17th century

Gilded copper alloy, cold gold, color pigments

Height: 19 cm

Provenance:

Anthony P. Russo by inheritance in 1994

Doyle, New York, 16 September 2008, lot 2043

Bonham's, New York, 23 September 2020, lot 634

Price on request

OBJECT PRESENTED BY:

Hollywood Galleries

T.: +852 2559 8688

+852 2541 6338

E.: hollywoodgalleries@gmail.com

W: www.hollywood-galleries.com

The Yab-Yum form, signifying “Father-Mother” in Tibetan, depicts Vajrabhairava, also known as Yamantaka, recognized as a fierce manifestation of Manjushri, the bodhisattva of wisdom. Vajrabhairava represents the conquest of death and ignorance, embodying the transmutation of anger and aggression into enlightened wisdom. Vajrabhairava, in sexual union with his consort, embodying the non-dualistic nature of reality and the union of compassion and wisdom. With his 34 arms and 16 legs, stands in a dynamic posture, trampling upon animals and Hindu gods, symbolizing his dominance over death and the cyclic existence of Samsara. Each hand holds a symbolic object or performs a specific mudra, demonstrating the deity's multifaceted powers and his capacity to overcome all obstacles.

The figure's face is painted with cold-gold, a traditional Tibetan technique that enhances the deity's wrathful countenance while adding a sense of preciousness. His hair, painted with an orange-red mineral pigment, further enhances the figure's vibrant visual impact.

Probably originating from Tashilhunpo Monastery, one of the six big monasteries of Gelugpa (or Yellow Hat Sect) in Tibet, this figure reflects the rich spiritual and artistic traditions of the Newari workmanship in the period. The monastery was renowned for its creation of exquisite religious artworks, and this figure stands as a testament to the masterful skill and profound devotion of its artisans.





12

MAITREYA BODHISATTVA

Tsang province, Central Tibet

Circa 15th century

Brass with silver and copper inlay

Height: 15,2 cm

Provenance:

Acquired by a New York Gallery on

January 28, 1972

Publication:

Himalayan Art Resources, item
number 7573

Price on request

This exquisite and finely cast sculpture depicts Maitreya, the *bodhisattva* of loving kindness and the Buddha of the future. He is seated in *dhyanasana* (meditative posture) atop a double lotus base with his hand in *Abhayamudra* (gesture of fearlessness), gently clasping the stem of a lotus blossom which rises up around his shoulders, supporting a *kundika* (waterpot). He is adorned in fine jewelry and a thin *dhoti* (loincloth) with intricately incised borders billowing around his legs. His top knot is secured by a five-lobed crown and topped by a *stupa*. His slightly tilted head and sensitively modeled facial features give him a gentle welcoming demeanor. The present sculpture displays the superior quality and elegance of Tibetan sculptures.

An example of Shadakshari, Indo-Tibetan Bronzes, 1981, pp. 478-9, no. 133D. Also see an image of Maitreya and Manjuvajra from the Essen Collection and now in the Museum der Kulturen, Basel (HAR 3314766 & HAR 3314717).

OBJECT PRESENTED BY:

Kapoor Galleries

T.: +1 (212) 794-2300

E.: info@kapoors.com

W: www.kapoors.com







13

SACHEN KUNGA NYINGPO

Southern Tibet - Tsang
Late 15th - mid 16th century
Bronze with copper and silver inlay
Height: 19,8 cm
Provenance:
Raymond Mitchell
Dr. Phillip and Patricia Adams,
Australia
Price on request

OBJECT PRESENTED BY:

Hollywood Galleries
T.: +852 2559 8688
+852 2541 6338
E.: hollywoodgalleries@gmail.com
W: www.hollywood-galleries.com

The title 'Sachen' means that the person to whom the title has been bestowed has mastered his understanding and implementation of Buddhism and the expression literally means 'He Who Has Attained a High Level of Practice'. His actual name 'Kunga Nyingpo' means 'The Heart of a Complete State of Bliss' and suggests that he had fully mastered his meditation practices.

Clearly the gown shown in this image is no ordinary one despite it appearing like a semi-monastic robe and the pleats and decorations clearly reflect its extremely high quality. This sense of opulence is added to by the incorporation of copper inserts showing a floral motif in order to highlight the quality of the gown. These copper inserts appear to be a repeated pattern of scrolling flowers and it is possible that they were formed as a long strip with a stamped and incised design and inserted into the relevant sections of the robe. This practice is still followed these days in workshops in Patan in Nepal.

In almost all representations of Kunga Nyingpo he is shown with tufts of grey hair only at the sides of his head above his ears. The effect of his greying hair has been wonderfully achieved by the use of silver stippling to give the effect of his age – but it should be noted that the artisan has been careful not to depict him as an elderly man nearing death. Instead, despite his grey hair and semi-baldness, his face is that of a strong and vital man with much life in him. His gentle smile, red copper lips and bright silver eyes have all been achieved through the skillful application of copper and silver and this makes the image seem almost alive.







14

YŪREI (A GHOST)

Sugiyama Koho (1903-1983)

Japan

Signed ""Koho""

Silk, wood (jikusaki) and textile
hanging scroll

Seal, Ho (of Koho)

Awasebako

120 cm x 49 cm (painting), 200 cm x
60 cm

Price on request

Born in Wakuya, Miyagi Prefecture, 1903. Sugiyama Koho graduated from the Tokyo Fine Arts School. Studied under Yokoyama Taikan (1868-1958) the giant of the Nihonga paintings. He had a promising future but ran for election as a ward councillor in Tokyo. For this political ambition, he was excommunicated from Yokoyama Taikan and left the school. He then joined the school of Araki Jippo (1872-1944) a notable Nihonga painter of the time.

During the war, he lived with his wife's family from 1941 to 1962 in Miyagi Prefecture. During this period, while continuing to exhibit his work at the Chuo, Nitten, Souzou and Nihonga Inten exhibitions, he also became a member of the Hachinohe Agricultural Land Adjustment Committee and ran unsuccessfully for city councillor, and was very active. He later moved to Tokyo and exhibited mainly at the Nihonga-in Academy, winning several awards, and held a solo exhibition in Los Angeles, USA. He died in 1983 at the age of 80.

OBJECT PRESENTED BY:

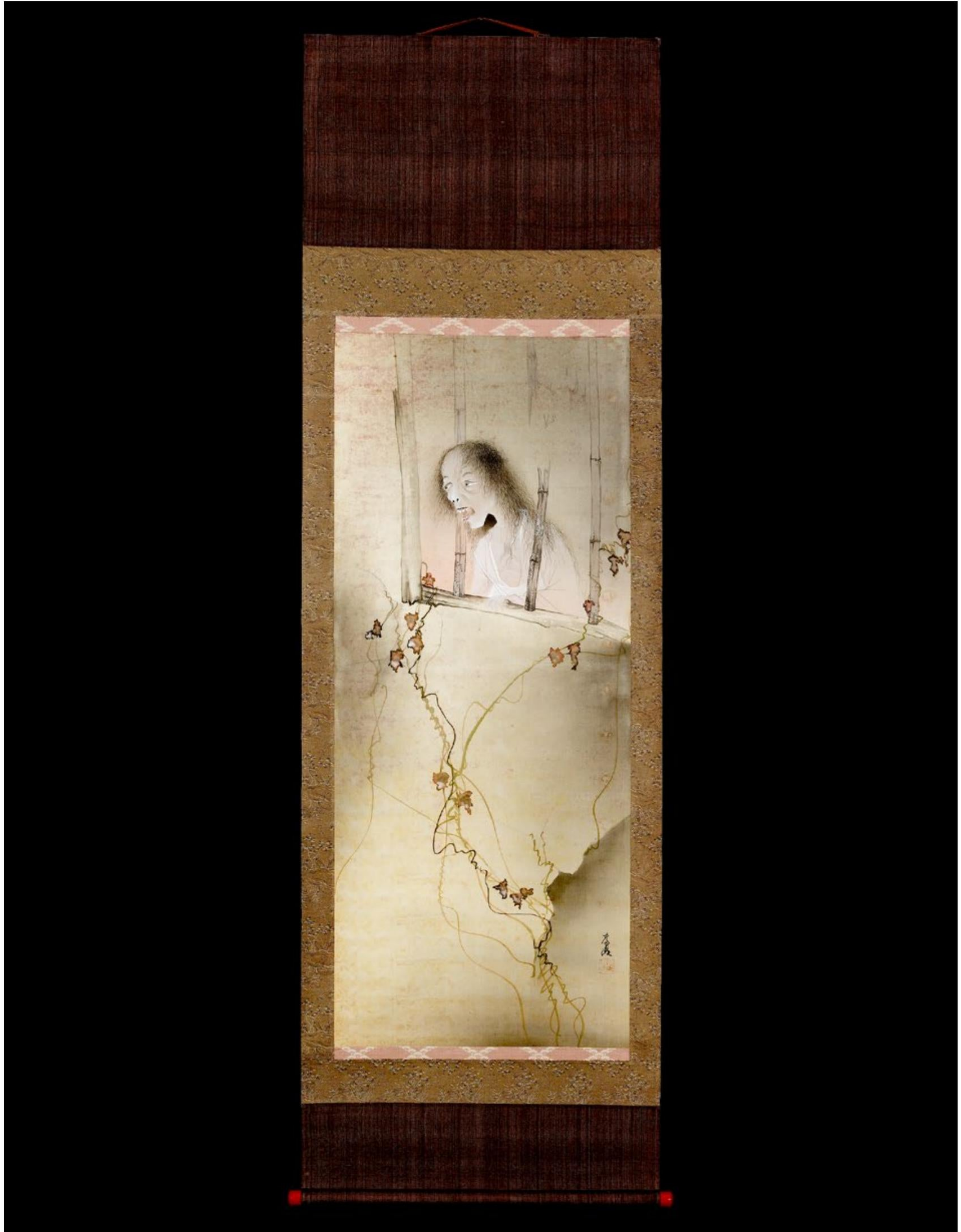
Galerie Mingei

M: +33 (0)6 09 76 60 68

E: mingei.arts.gallery@gmail.com

W: www.mingei.gallery





15

NYOI

Zen scepter with a skull
Japan
Edo-Meiji period
Late 19th to early 20th century
Length: 47 cm
Price on request

A skull rests against two lotus stalks composing this Nyoï scepter ending in a curled leaf and seed pod signed with an inlaid Zogei panel and enclosed in a signed wooden box titled Jindaisugi Nyoï and signed Muraki Sohei.

Jindaisugi is Cedar that has been immersed in water, buried in soil or volcanic ash for many years. Blue-black, fine-grained and beautiful. It is excavated from the Izu Peninsula, Hakone, Kyoto, Fukui, and Yakushima, and is prized as a material for crafts and ceiling panels.

Nyoï (Chinese Ruyi) is a ceremonial scepter or talisman used by and seen in Buddhist and Daoist art and cultural references. It likely originated from Sanskrit anuruddha ""a ceremonial scepter"" used by Buddhist monks in India, who later brought the concept to China where it became a symbol of authority.

OBJECT PRESENTED BY:

Galerie Mingei
M: +33 (0)6 09 76 60 68
E: mingei.arts.gallery@gmail.com
W: www.mingei.gallery









16

KANNON ISHIGAMI

Japan
19th century
Root and stone
27 cm x 9 cm
Price on request

Kannon, the Bodhisattva of Compassion.

Kannon represents the very ideal of the bodhisattva (Bosatsu in Japanese). Bodhisattvas are beings who have reached the highest degree of Enlightenment, but who, having vowed to help living beings on the path to knowledge, remain in the earthly world until all are saved. Kannon Bosatsu, who embodies Divine Compassion, adopts multiple forms to accomplish his mission and rescue simple humans.

OBJECT PRESENTED BY:

"Galerie Mingei
M: +33 (0)6 09 76 60 68
E: mingei.arts.gallery@gmail.com
W: www.mingei.gallery

17

AIZEN MYŌŌ (SK. RĀGARĀJA)

Japan

Edo period

17th century

Figure, stand and mandorla: 34,5 cm
(h) x 17 cm (w) x 17 cm (w)

Figure: 14 cm (h) x 12 cm (w) x 10 cm
(D.)

Price:

SOLD

OBJECT PRESENTED BY:

Gregg Baker Asian Art

M: +32 (0) 468 00 56 85

E: info@japanesescreens.com

W: www.japanesescreens.com

A wood figure of an esoteric Buddhist deity, Aizen Myōō (Sk. Rāgarāja), with a fierce expression and six arms in flowing robes finely decorated in gold *kirikane* (thin cut strips of gold) with geometric designs, seated on a lotus base with a mandorla of flames behind.

The head has a vertical third eye on the forehead and wears a crown of a lion head.

The chest is bejewelled with a metal *munakazari* (pectoral ornament) with semi-precious stone beads.

Aizen Myōō is one of the Wisdom Kings (Myōō) of esoteric Buddhism and is worshipped as the protective deity of love who could assist relationships between men and women as well as those amongst families. Like other Wisdom Kings, Aizen Myōō assumes a fearsome appearance to teach and convert nonbelievers with rage and passion. There are some variations in depictions of this deity, but most commonly Aizen Myōō is portrayed as a seated figure in red with three eyes and flaming hair, wearing a crown of a lion's head which represents his ability to save all beings by defeating evil in a fearful manner. He is usually depicted with six arms, holding attributes such as a bell, a vajra, a closed lotus flower, a bow and an arrow; they correspond to the Six Realms of Reincarnation (*Rokudō*) into which a soul can be reborn: hell, hungry ghosts, animals, Asura (demigod), humans and heaven. The six hands of Aizen Myōō, therefore, remind the viewer of the deity's ability to save and assist all souls in any of these realms.



n.b. Both the left and right 'middle' arms are repaired from the elbow forward.

The base maybe later in date to the figure and most of the lotus leaves have been replaced. The top left-hand section of the mandorla has had a small amount of repair to an old crack. Each hand would have originally held one the following symbols of power. The thunderbolt, a bell, bow and arrow, and a lotus flower. These are now missing.









18

KIJIN MASK

Kyūshū, Japan

Nanboku-chō period (1336-1392)

Wood, hand carving

23 cm x 14 cm

Publication:

“Hand-drawn Ukiyo-e and Mask Exhibition”, Fig. 135(Nikuhitsu ukiyo-e to kamen-ten 肉筆画浮世と仮面展)

Price on request

This extraordinary *Tsuina* mask represents a kijin, or a ferocious deity. With a wide mouth displaying sharp teeth and bulging, asymmetrical eyes, the mask projects a sense of violent movement. It dates to the Nanboku-chō period (1336-1392), when Noh was just emerging as an art form. Prior to their use in Noh, kijin masks were used in rituals to dispel evil and sickness. Their fierce expressions served to represent different types of demons, animal spirits, and deities, and it is likely that this mask is of the shikami 顰 (biting lion) subtype. The lacquered box identifies it as a Southern-style mask, and the mention of Saga indicates it likely came from the southern island of Kyūshū.

OBJECT PRESENTED BY:

Thomas Murray

M.: +1 415.378.0716

E.: thomas@tmurrayarts.com

W.: www.tmurrayarts.com



19

A TWO-FOLD LACQUER SCREEN DEPICTING A PERSIMMON TREE IN GOLD, SILVER AND VARIOUS COLOURED TAKA-MAKI-E (HIGH- RELIEF LACQUER) AGAINST A DARK ORANGE GROUND

Ishii Seishi (1899-1984), signed:

Seishi saku (made by Seishi)

Japan

Showa era

1942

105 cm (h) x 124 cm (w)

Tomobako (original wood box):

signed *Ishii Seishi saku* (made by Ishii

Seishi), sealed *Seishi*, and inscribed

Showa junana nen no Bunten shuppin

(exhibited at the Bunten exhibition
in 1942).

Exhibition:

The 5th Shin-Bunten Exhibition (The
4th Section, Arts and Crafts division),

1942, no. 18.

Publication:

Nitten-shi hensan iinkai (The

committee to compile the history

of Nitten exhibitions) ed., *Nittenshi*

(History of Nitten Exhibitions) vol. 15

(Shin-Bunten Exhibitions III), (Tokyo,

1985), p196, 205, no. 18

Price: 15.000 euros

OBJECT PRESENTED BY:

Gregg Baker Asian Art

M: +32 (0) 468 00 56 85

E: info@japanesescreens.com

W: www.japanesescreens.com





20

HEAD OF BUDDHA

Thailand
Early 15th century
U-Thong C, Bronze
Height: 16 cm (without tailormade pedestal)
Provenance:
Private Belgian collection
Price on request

This bronze head of Buddha from the U-Thong period is modelled in a contemplative expression with cast half-closed eyes, a heart-shaped headband and straight nose. The power of authority is expressed by his full fleshy lips and finely engraved chin. The pendulous open earlobes and the rows of beaded spikes over the prominent ushnisha add to its elegance. The bronze surface shows a very fine natural and colourful patina.

The introspective gaze and detailed design of the Buddha's portrait reflect the artistic sensibilities of the U-Thong style, which emerged during the 14th to 15th centuries near the city-state Ayutthaya after the end of the Khmer occupation. This style incorporates influences from both Sukhothai as the Khmer Empire's aesthetics.

OBJECT PRESENTED BY:

Farah Massart
M.: +32 495 289 100
E.: art@famarte.be
W: www.famarte.com



21

**A GOLD AND
SAPPHIRE RING**

Khmer, Cambodia

14th century

Size: US8

Provenance:

Private Hong Kong collection

Price: 4.000 euros

OBJECT PRESENTED BY:

Sue Ollemans

M.: + 44 (0) 7775 566 356

E.: sue@ollemans.com

W: www.ollemans.com



22

**LONG CLOTH,
KAIN PANJANG**

Jambi, Sumatra, Indonesia
19th/early 20th century
Cotton, hand-drawn and stamped
batik
210 cm x 86 cm
Price on request

Dense script creating a field of mystical significance; to the Buginese taste and found in Sulawesi. Only offered as part of a collection.

OBJECT PRESENTED BY:

Thomas Murray
M.: +1 415.378.0716
E.: thomas@tmurrayarts.com
W.: www.tmurrayarts.com





23

**DURGĀ
MAHIṢASURĀMARDINĪ**

Central India

11th century

Sandstone

Height: 72 cm

Provenance:

Private collection, UK, acquired from

Jeremy Knowles

Price on request

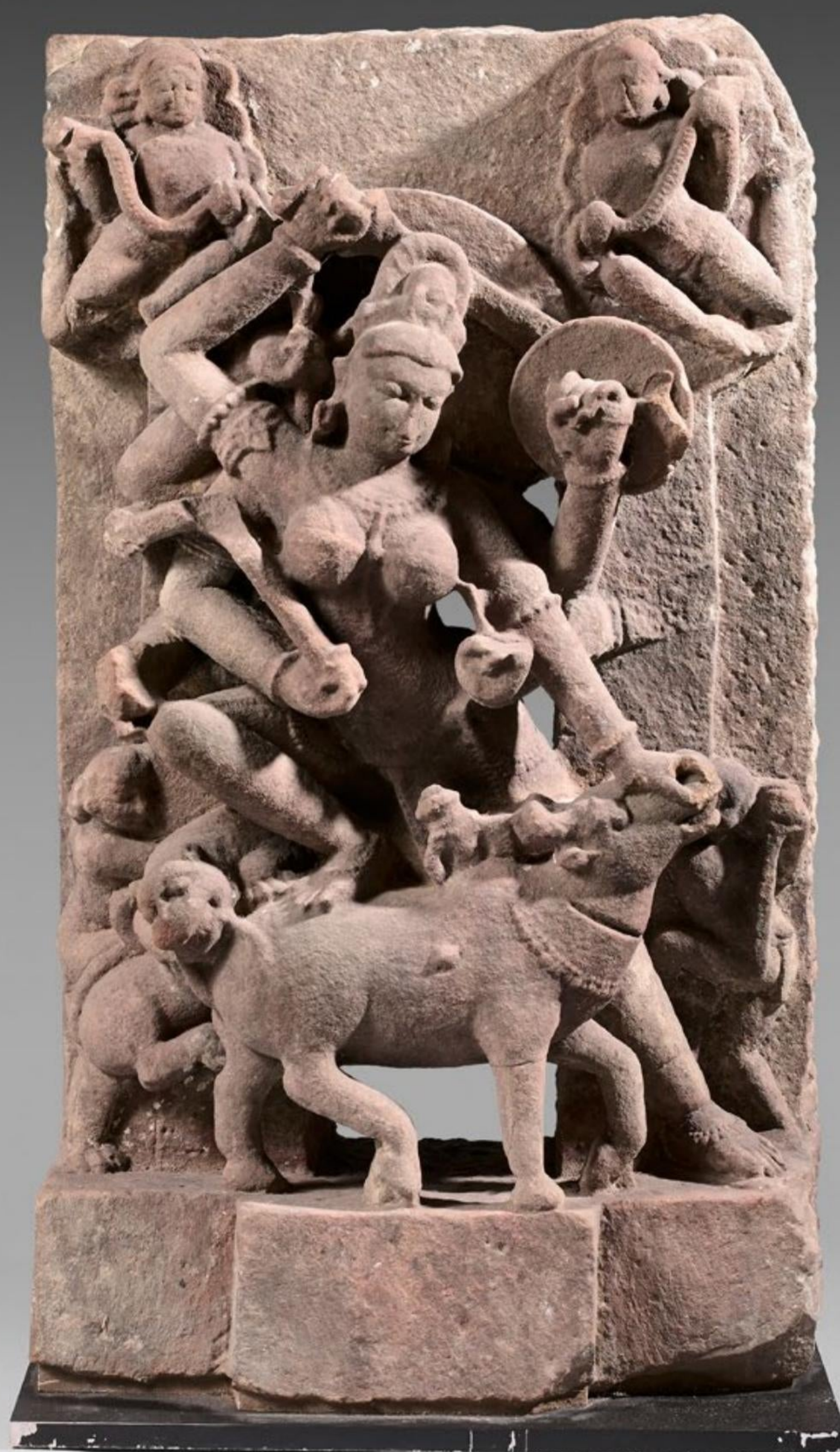
This beautiful stele represents the goddess of war in the Hindu Pantheon, Durgā. Durgā is indeed recognizable here by her harmonious and supple silhouette, her generous bosom embodying a feminine ideal as it was represented in medieval India. She is also represented adorned with heavy jewelry and ornamentation: imposing dangling earrings, luxurious necklaces resting on her upper chest. Her hair is done up in a structured and complex bun, similar to an ascetic's bun. The goddess is the symbol of power, feminine energy and protection against negative forces and demons. Therefore, her stylized features are quite harsh and express defiance, typical of Durgā iconography. According to Hindu mythology, Durga was created from the combined energies of the Hindu gods Brahma, Visnu and Siva to defeat a demon called Mahishasura. The battle between Durga and Mahishasura is considered a symbol of the victory of good over evil. That is why, in this representation, each of Durga's hands holds the symbol of one of the above gods. She carries the trident of Siva, the chakra disc attributed to Visnu, the bow of Surya and finally the vajra given by the god Indra. Each of these attributes contributes to reinforce the warrior image of the goddess. We can also see Damon the tiger, her mount and symbol of her unlimited power lying at her feet.

OBJECT PRESENTED BY:

Christophe Hioco

T: +33 (0) 1 53 30 09 65

E: info@galeriehioco.comW: www.galeriehioco.com



24

GANESHA

Northeastern India

Pala period

11th century

66 cm x 36,3 cm x 8,4 cm

Provenance:

Moreau-Gobard Gallery, Paris, by the early 1960s

Mr. & Mrs. Michael Rade

Thence by descent

Price on request

"The elephant-headed god sits in the posture of royal ease holding an ax, a fruit, a radish, and a bowl of sweets. His corpulent belly hangs over the short striped dhoti covering his lower body. A serpent draped across his chest takes the place of the standard sacred cord or *yajnopavita* worn by Hindu deities while he is otherwise ornamented in jewels. An eight-petaled lotus floats above his enshrined body while his foot rests on another, met by the mouth of his *vahana*—the rat.

This charming image of the widely adored remover of obstacles is carved into a niche with a decorative, stepped architectural element atop resembling an elaborate temple roof. Carved into a dark igneous rock native to the northeastern Indian kingdom of the Pala dynasty, the relief resembles many of those that graced the exteriors of temples therein."

OBJECT PRESENTED BY:

Kapoor Galleries

T.: +1 (212) 794-2300

E.: info@kapoors.com

W: www.kapoors.com



25

**ILLUSTRATION TO A
RAGAMALA SERIES:
TILANGI RAGINI**

Kangra, India

Circa 1800

Opaque watercolor heightened with
gold on paper

Image: 22,9 cm x 16,5 cm

Folio: 27,3 cm x 20,3 cm

Provenance:

Private English collection

Price on request

OBJECT PRESENTED BY:

Kapoor Galleries

T.: +1 (212) 794-2300

E.: info@kapoors.comW: www.kapoors.com

The following two *Ragamala* paintings are based on Mesakarna's system of *ragamalas*, rather than the more prevalent Rajasthani and 'Painters' systems of *ragamala* painting. This system is based on the 1570 A.D. manuscript entitled *Ragamala*, written by Mesakarna, a court priest from Rewa. The first half of the manuscript describes each musical mode as a personality, while the second half relates them to a sound in nature or in the household—whether it be the sound of a barking dog, fire and wind, or churning butter. This became the exclusive system of *ragamala* painting in the Pahari Hills, from where these manuscripts hail. In his book entitled *Ragamala Painting*, Klaus Ebeling explains how the visual system developed in the Pahari Hills:

Their painters established by visual example, and by copying each other's paintings, an iconographic tradition based on a curious mixture of both series of Mesakarna's verses, frequent wordplays around the name of the raga itself, and a number of unexplainable iconographies (64).

The present painting depicts Tilangi Ragini, described by Mesakarna in the first half of his manuscript as "A woman with beautiful lips, voice, dress and flower garland, in the company of girls and fanned with a yak hair whisk" (verse no. 41), and in his second half as akin to a "grindstone and iron" (verse no. 107). While this is not always the case with *Ragamalas*, the present painting follows Mesakarna's text to a T. Seated against a large bolster cushion, Tilangi is shown taking a flower ornament from her companion. Two other women keep busy stringing flowers into garlands which they offer up to her. Combining both halves of Mesakarna's text into one image, the artist also depicts two men in the background, sharpening a sword on a circular grindstone.

References: Ebeling, Klaus, *Ragamala Painting*, Ravi Kumar, 1973



26

JAIN ARCHITECTURAL FRAGMENT

Central India

10th – 11th century

Pink sandstone

Height: 32 cm

Provenance:

German private collection since the

1950s

Sold at Lempertz in 2009

Price on request

Jain architectural fragment featuring on each of two sides, in two superimposed rows in a niche, a seated Tīrtha kara in meditation. They are each accompanied by two flycatcher bearers in tribha ga position and adorned with garlands

OBJECT PRESENTED BY:

Christophe Hioco

T: +33 (0) 1 53 30 09 65

E: info@galeriehioco.com

W: www.galeriehioco.com



27

A BLACK STONE BUST OF BUDDHA

Bihar, Eastern India

11th century

Black stone

Height: 44,5 cm

Provenance:

Estate of Robert Schrimpf, France

(1975-1985)

Frayse & Associates, Paris, September

26, 2007, no. 54

Price on request

The Buddha is set against an arched prabhamandala with raised edges incised with flames and two *stupas* carved in high relief. Behind his tall three-petal crown are two large leaves carved in low relief. The Buddha is adorned with elaborate pectoral and large foliate earrings and he wears a diaphanous robe that falls in delicate pleats across his torso and left arm, leaving the right shoulder bare. His face is modeled with the classic downcast almond-shaped eyes, high cheekbones, and full pursed lips.

The exact symbolism of the pair of stupas often depicted in Pala sculpture remains unclear. It has been suggested that they represent the existence of Buddhas in both the past and future, thus signifying the perpetuation of Buddhism. See *Leidy, Treasures of Asian Art*, 1994, p. 36.

OBJECT PRESENTED BY:

Kapoor Galleries

T.: +1 (212) 794-2300

E.: info@kapoors.com

W: www.kapoors.com



28

**FRIEZE OF
BUDDHIST SCENE**

Ancient region of Gandhara

3rd-5th century

Schist

Height: 25 cm

Provenance:

American private collection, since the
1950s

Price on request

OBJECT PRESENTED BY:

Christophe Hioco

T: +33 (0) 1 53 30 09 65

E: info@galeriehioco.comW: www.galeriehioco.com

Carved in schist, in high relief, this frieze depicts a narrative scene from the life of Buddha. The episode is sculpted in the classical Gandhāra style, taking place in an architectural setting. The Buddha is surrounded by draped bodhisattvas facing him. He is depicted as the central figure, at the heart of the scene, and is noticeably larger in stature. It was in the Gandhāra that the anthropomorphic iconography of the Buddha gradually took hold, breaking with centuries of aniconic tradition. This change should be seen in the context of the development of Mahāyāna Buddhism, which was attracting a larger number of followers. A syncretic style developed, as seen in the use of pilasters and columns surmounted by Hellenistic-style capitals with acanthus motifs, a device well known to the Greeks for dividing up and punctuating the different moments of a narrative, as is the case here. In Gandhāra, art is protean and the style resolutely syncretic, at the crossroads of influences: the clothing style of the figures bears witness to Hellenistic and Roman stylistic influences, sometimes draped in wide garments with quilted folds reminiscent of a toga or himation, sometimes with their muscular torsos left exposed and covered in jewels, thus recalling the nomadic ancestry of the Kuā tribes (Guishuang, the Yuezhi tribe that gave rise to the term Kuā). The elaborate hairstyles and heavy earrings, on the other hand, are typically Indian. This stylistic cosmopolitanism is here a happy characteristic of Gandhāra art; the dual influence of classical Mediterranean and Indian sculpture giving all its charm to this work by endowing it with a strong aesthetic and great historicity.



